

Faculty Recital

featuring

Allison Storochuk, clarinet

assisted by

Roger Admiral, piano

Miriam Lewis, viola

Trevor Brandenburg, percussion

Sunday, November 21, 1999

at 2:00 pm



Convocation
Hall

Arts Building

University of Alberta

Program



Department of Music
University of Alberta

Program

Fantasia Da Concerto
su motivi de "La Traviata"
di G. Verdi (1813-1901)

arr. Donato Lovreglio/ Giampieri

Andante
Allegro
Allegretto Scherzando
Andante con espressione
Allegro Brillante

Hommage à R. Sch. für Klarinette
(auch große Trommel), Bratsche
und Klavier, Op.15/d (1990)

György Kurtág
(b.1926)

1. (merkwürdige Pirouetten
des Kapellmeisters Johannes Kreisler)
2. (E.: der begrenzte Kreis...)
3. (...und wieder zuckt es schmerzlich F. um die Lippen...)
4. (Felho valek, mar sut a nap...)
5. In der Nacht
6. Abschied (Meister Raro entdeckt Guillaume de Machaut)

Folk Songs (1986)

Eric Mandat

- I. Spirited; as if from a distant Appalachian hill (fl.1981)
- II. Heavily, with a fuzzy, unfocused, breathy tone
- III. Expansive; as if hurtling through space - Earthy, funky
- IV. With devotion, like a prayer
- V. Con bravura; Like a Flamenco dancer
with St. Vitus Dance

Intermission

"... whisper to the night" (1986)

Ronald Bruce Smith
(b.1959)

Trevor Brandenburg, tam-tam

Hymnos (1967)

Peter Maxwell Davies
(b.1934)

Sonate Es-dur, Op. 120, No.2 (1894)

Johannes Brahms
(1833-1897)

Allegro amabile
Allegro appassionato
Andante con moto; Allegro

Program Notes

Hommage a R. Sch. für Klarinette (auch große Trommel), Bratsche und klavier

Not only the instrumentation-clarinet, viola and piano - but also some of the movements allude to the literary and musical history of this beloved German romantic composer. Runs going up and down in the first movement, "Kapellmeister Johannes Kreisler's Curious Pirouettes", relate to E.T.A. Hoffman's literary figure and, of course, Schumann's piano cycle Kreisleriana. The second movement "Eusebius: the Delimited Circle" is a development of song number III 6 from the Kafka Fragmente: "The delimited circle is pure." For the trio version Kurtág added another voice (the piano) to the canon. The heading of the third movement - "...and again Florestan's lips tremble in anguish..." - is expressed in restless, angular almost aggressive sounds. Short, melancholy snatches of melodies characterize the fourth movement whose heading - "I was a cloud, now the sun is already shining..." - stems from the poem Dal (Song) by Attila Jozsef (1905-1937), one of the most important Hungarian poets of the twentieth century. His oeuvre has been a frequent companion to Kurtág's compositions. The rushing, tumbling, complex presto of the fifth movement, "'At Night", instantly evokes the typically Schumannesque "Turbulence of Dreams", which relates strongly to the second movement of Kurtág's ...Quasi una fantasia ... for piano and chamber ensemble, op. 27, no. 1 - even to the extent of carrying the same title.

The sixth and last movement is titled "Parting (Meister Raro discovers Guillaume de Machaut)". Meister Raro is, of course, endowed with the calm, deliberate equilibrium so important to Schumann as a counterweight to Florestan and Eusebius. The reference to the great musician of the late Middle Ages - reminding us of our indebtedness to a decisive period of music in the West - draws our attention to the elaborated technique of composition in this movement, whose strict intervals in the bass register of the piano display the character of a measured passacaglia but also of a funeral march, a weighty procession, with a mighty crescendo that slowly sinks into nothingness at the end. Here, the clarinetist - the musician who creates the sound with her own breath, with the elixir of life - lays her instrument down, and in the echoing pianissimo of the piano we just barely hear one beat of the big drum, used for this purpose alone. It is the final heartbeat.

Hartmut Lück

Each of the five movements of **Folk Songs** uses a specific set of extended performance techniques to evoke a particular folk-like character. In movements I and IV, the music is reminiscent of actual folk melodies (Appalachian and Japanese, respectively), and in movements II and III the melodies are imaginary. Movement V uses the Flamenco cliché as a jumping off point for a frantic flood of notes.

Eric Mandat

Allison M Storochuk performs frequently with the Edmonton Symphony

Hymnos

"HYMNOS for clarinet and piano was written in 1967 for Alan Hacker and Stephen Pruslin. Its full title would be Hymnos Hesperinos, after the text of Gregorio di Naziano. The work is closely connected with the setting of a related text, "O lux quam non videt, alea lux" which was used in my Five Motets of 1959. The writing for clarinet and piano is extremely virtuosic, not only in the obvious sense, but also in the matter of exact timings of long paragraphs precisely related by complex proportions, as sometimes occurs spontaneously in Indian classical music.

HYMNOS has nine sections which, though played without a break, divide clearly into three sets of three; the ninth section is the longest and develops the material of sections 1, 4, and 7."

Peter Maxwell Davies

Eric P Mandat received degrees in clarinet performance from the University of North Texas, the Yale School of Music, and the Eastman School of Music; his principal clarinet teachers were Charles Neidich, Stanley Hasty, Keith Wilson, Lee Gibson, and Richard Joiner.

In 1984, he won first prize at the National Association of Composers, USA Young Performers Competition for new American music held at the Arnold Schoenberg Institute in Los Angeles, and he was a prizewinner at the 1983 International Clarinet Competition in Denver. Mandat has presented recitals and lectures throughout the United States featuring new American music and extended performance techniques. Recent performance highlights include: a solo concert of his own music at New Music Chicago's Spring Festival '89 where he received the "Critic's Choice" for the entire festival by the Chicago Reader; New Music Chicago's Spring Festival '90; the 1986 ASUC Conference in Toronto; NACUSA concerts in New York and Los Angeles; and appearances as a guest soloist at the 1982, 1989, and 1991 Clarinet Fest International. In May, 1991, he was Visiting Artist at the Jazeps Vitols Academy of Music in Riga, Latvia.

Eric Mandat is Associate Professor of Clarinet at Southern Illinois, University at Carbondale; he performs regularly with the New American Woodwind Quintet, in residence at SIUC, and with the Tone Road Ramblers, a sextet specializing in experimental music.

Pianist **Roger Admiral** was born in Dogsnest, Ontario. His main teachers include Virginia Blaha, Peter Smith and Helmut Brauss. After undergraduate studies at the University of Western Ontario he came to Edmonton in 1988 and completed the Doctor of Music degree at the University of Alberta in 1998.

He has participated in piano masterclasses of Cecile Ousset, Paul Badura-Skoda, Boris Berman and Claude Helffer. In 1990 and 1993 he was awarded Johann Strauss Foundation Scholarships for Lied-duo study at the Mozarteum in Salzburg. From 1990 to 1993 Roger was a member of the Hammerhead Consort. During this time the Consort was awarded the 1992 Sir Ernest MacMillan Memorial Award and a First Prize in the 1991 CIBC National Music Competition. Currently he is part of the Kovalis Duo with Montreal percussionist Philip Hornsey. This duo will tour 10 Canadian cities in January of 2000.

Since coming to Edmonton Roger has introduced local audiences to the music of many prominent modernist European composers such as Pierre Boulez, Karlheinz Stockhausen, Luciano Berio, Luigi Nono, Iannis Xenakis, Andre Boucourechliev, Bernd Alois Zimmermann, Helmut Lachenmann, Brian Ferneyhough, György Kurtág and Tristan Murail. He also has collaborated regularly in concerts with Edmonton musicians Kathleen Corcoran, Allison Storochuk and William Street and with I Coristi, Alberta College Percussion Ensemble and Saint Crispin's Chamber Ensemble.

Allison M Storochuk has performed extensively in Canada, the United States, Japan, England, Australia, Belgium, and Austria. She has received degrees from Northwestern University, Arizona State University, and the University of Alberta. Currently Professor of Clarinet at the University of Alberta, Allison teaches Woodwind Techniques and formerly taught the Non-Music Major Private Lesson Program at Northwestern University. Her major teachers include Russell Dagon (Northwestern University/ Principal Clarinet of Milwaukee Symphony Orchestra), Dennis Prime (University of Alberta/Northwestern University), and Robert Spring (Arizona State University).

Allison has been the recipient of numerous scholarships and awards. As a winner of the 1998 Johann Strauss Scholarship Award for the Advanced Study of Music in Austria, she studied at the Mozarteum in Salzburg with Alfred Prinz (Vienna Philharmonic Orchestra/ University of Music in Vienna) and Alois Brandhofer (Mozarteum/ Solo clarinetist of the Vienna Symphonic Orchestra and the Berlin Philharmonic Orchestra). Allison has received other coaching from Lawrie Bloom (Northwestern University/ Chicago Symphony Orchestra) and Wolfgang Meyer (The Domaine Forget Academy of Music and Dance/ Recording Artist).

Allison M Storochuk performs frequently with the Edmonton Symphony Orchestra and Saint Crispin's Chamber Ensemble. Allison was invited to perform at the International ClarinetFest in Ostend, Belgium in July of 1999. Allison is an endorsor and clinician for the G. Leblanc Corporation and can be heard on the upcoming compact discs with Saint Crispin's Chamber Ensemble on the Arktos label and with the Northwestern University Contemporary Music Ensemble, and will be featured on several upcoming CBC National Broadcasts.

Trevor Brandenburg is very active as a solo percussionist and chamber musician in the Edmonton area. Trevor has been heard nationally and regionally on CBC Radio as a chamber musician and in May of 1993 was recorded for regional broadcast as a solo recitalist by CBC Radio. In September of 1994, Trevor received national exposure as asoloist on CBC Radio's "Two New Hours".

Mr Brandenburg, in addition to giving solo concerts, is a member of The Hammerhead Consort, a two piano two percussion chamber group. The Consort has been recorded by CBC Radio Canada, commissions new works for the ensemble and has recorded a CD on the Arktos label (this recording received an ARIA award for best classical CD in 1994). Other chamber ensembles that Mr Brandenburg performs with are the NOWAge Orchestra and The Saint Crispin's Ensemble.

Trevor has a Bachelor of Muisic degree from the University of Alberta, where he studied with Brian Jones. Trevor has performed with the Edmonton Symphony, Reichenhall Philharmonic in Germany, PRO CORO Canada and the Citadel Theatre. With the assistance of the Alberta Foundation for the Arts, Trevor had the opportunity to study with marimba virtuoso Leigh Howard Stevens in May of 1993 and with the assistance of the Johann Strauss Foundation had the opportunity to study with Peter Stadlo (Munich Phil.) at the Mozarteum in Salzburg, Austria in August of 1993.

Miriam Lewis is a BMUS graduate from the University of Alberta where she studied with Norman Nelson and Jonathan Craig. She has also studied with Rennie Regehr and Rivka Golani. She is currently performing with the Ursus String Quartet, as well as with the Cifra Hungarian Folk Music Ensemble. Cifra has performed with the Edmonton Symphony and has been broadcast on CBC Radio One. The ensemble has also toured Western Canada and recently visited Hungary and Romania to study authentic village music. As well as being an active performer, Miriam currently teaches strings for the Edmonton Public Schools.

Upcoming Event:

Friday, November 26, 1999

7:15 pm Pre-Concert Introduction

8:00 pm Concert

Music at Convocation Hall Series

featuring Johannes Brahms

complete chamber music

for piano and strings

Stéphane Lemelin, piano

Martin Riseley, violin

Aaron Au, viola

Tanya Prochazka, violoncello

Please note:

Opera Scenes

scheduled for Sunday, November 28 at 8:00 pm

HAS BEEN CANCELLED.



Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult
Convocation Hall, Arts Building, University of Alberta

Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).